

**THE VALUE OF ART EDUCATION IN THE  
ELEMENTARY SCHOOLS**

**E. CHRISTINE MAYNARD**







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ELEMENTARY SCHOOLS

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E. CHRISTINE MAYNARD

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Florida Southern College

THE VALUE OF ART EDUCATION IN THE  
ELEMENTARY SCHOOLS

by

E. CHRISTINE MAYNARD

Written Under the Direction of  
Doctor Robert MacGowan

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Date



The undersigned members of the reading committee  
of E. Christine Maynard have examined her project,  
The Value of Art Education in the Elementary Schools,  
and recommend its acceptance.

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Representatives of the  
Graduate Committee

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Date of Submission to the  
Chairman of the Graduate  
Committee



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## CHAPTER I

### PRESENTATION OF THE PROBLEM

General Statement. The purpose of this investigation is to discover the basic inherent values of art education, with reference to a definite art program for the elementary schools.

Delimitations. While the aspects of art as part of individual man's makeup and as a factor in the development of his civilization must necessarily be broad in scope, the consideration of a program of art education is limited, as shown in the title, to the elementary grades. The actual presentation is further limited to a mere outline suggestion.

Basic Assumption. That art is so importantly a part of man and his civilization that it cannot be neglected in an organized plan of education for living.

Basic Hypotheses. That art as a subject of the elementary school curriculum should be presented as (1)- a program of technical training for the talented only, (2)- a cultural course in art appreciation, or (3)- that in accordance with its broad basic values,



art should be an important subject in the curriculum, presented as an integrative factor for all other subjects.

The Need For The Study. The need for such a study is shown in the total lack of, or in the lack of proper art education in the schools, especially throughout the elementary grades; in the lack of interest and understanding regarding art education, or in actual misconceptions regarding the values of art education on the part of educators and other influential persons in the communities; and a lack of appreciation of the value of artistic expression and the products of art on the part of the general public.

Procedure. To develop the importance of art as an educational subject through brief comments on:

- (a) Art in history - not as a record of artistic accomplishments, but to point out the relationship of art to the history of civilized man.
- (b) Art in religion - to show the relationship between art and religion, not only with regard to subject matter and



ritualistic use, but with regard also to the basic similarity of the aesthetic and religious feelings.

- (c) Art in philosophy - to indicate certain theories concerning the nature of man's feeling for the aesthetic.
- (d) Art in psychology - to point out recent theories pertaining to the therapeutic value of art experience with both the normal and abnormal.
- (e) Art in everyday living - to bring out the obvious and the less apparent aspects of the function of art in man's everyday life.
- (f) Art as individual experience - to emphasize the intrinsic value of art to the individual, either in self-expression or in the enjoyment of the products of art.

To develop the desirability of art as an important subject in elementary education through brief comments on:

- (a) The psychological aspects of child art.
- (b) The aspects of child art related to







individual development.

(c) The social aspects of child art.

To present an outline of specific factors in a program of art activities for the elementary schools, including:

(a) A statement of the nature of art education, its scope, methods, means, tools, and materials.

(b) The general objectives.

(c) Specific objectives.

(d) Art as an integrated program, as:

Art and history  
Art and English  
Art and music  
Etc.

(e) A list of various procedures and activities for the effective presentation of art and craft instruction.



## CHAPTER II

### ART IN MAN'S WORLD

#### Art in History

As far back as the roots of human culture have been traced, in history and prehistory, the instinct to decorate is evident. There may be no clothes, no alphabet, and no logical thinking, but rudimentary adornment is ever-present: there is art.

The cave paintings of the hunting peoples of the Pyrenees are dated by some archaeologists at 10,000 B.C., by others at 50,000 B.C. The true earliest beginnings of art lie beyond any frontier explored or explorable. But the scientific study of evidence shows that at a certain stage in man's ascent from animal-like dependence upon nature, in whatever location and in whatever age, conscious art appears. Its roots are inextricably tangled with those of dawning religious thought and activity, with economic conditions and utilitarian customs, and - beyond explaining - with impulses and pleasures not understood, with play and love and spiritual intimations. It is an accepted generalization that the instinct for art is universal.



The story of civilized art begins in a single restricted part of the world in a small measure of time: the place, the Eastern Mediterranean region, and the time, around 3000 B.C. In Sumeria, on the Euphrates, close to the Persian Gulf, the first civilized culture is believed to have developed, marking the beginning of the chain of known art that reaches unbrokenly down to the Europe and Asia and America of five millenniums later.

In Egypt, art developed as a counterpart of its ageless river and desert. Egyptian art is massive, silent, certain; its rhythm- slow, ponderous, enduring. The sun still shines on pyramid, temple, mosque, and minaret, and the opened tombs reveal art as living, as compelling, as it was forty-five centuries ago.

From art relics uncovered at Vaphio, near Sparta, have been constructed the picture of a long-forgotten pre-Greek culture, now known as the Aegean. This ancient pre-Homeric civilization is recognized as one of the major manifestations of human enterprise and advance. Here was developed the first European crystallization of art consciousness, the



very cradle of Greek and Roman custom, thought, and craftsmanship.

It is said that with the art of Greece, human art really begins; art created not merely for the Greeks, but for all mankind, a truly universal art. There is no question that the Greeks, more than any others, shaped our Western cultural inheritance. In the words of Shelley- "We are all Greeks. Our laws, our literature, our religion, our arts, have their root in Greece."

Greek art, and the entire Greek civilization was based upon a philosophy of rationalism and humanism. It marked the first mass challenge to "blind" nature, and the first wide use of logical thought to solve human problems.

The Roman civilization, notable for its achievements in grandiose architecture and structural engineering, produced practically no distinctive creative art. Here, Hellenic moderation and reasonableness became Roman practicality and swagger.

Oriental art, taken as a representation of Oriental civilization, affords a direct contrast with the Greek way of life and art: the way of the







spirit and the way of the mind. The Oriental way is to discount the observed natural phenomenon, to seek the essence of life in intuitively apprehended values, in spiritual intimations, and in the abstract elements of color and creative formal organization. This concentration upon the spiritual side of life is exemplified to the greatest extent in the landscape painting of the Chinese, and in the religious sculpture of India.

In the West, the development of Christianity brought about a fusion of Oriental and Occidental art. In the words of Sheldon Cheney: "The background of Christian legendry, ritual, and art is Syrian, Armenian, Persian, and even Egyptian, before it is Roman. It was not a mere wave of influence that carried the color and formalism of the East over a crystallized Western culture; rather the first great Christian culture, the Byzantine, was essentially Oriental in texture, in origin."<sup>1</sup>

The Romanesque Period in Europe, after five hundred years of chaos, brought about finally, during the eleventh and twelfth centuries, the building of the foundations politically, religiously,

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1. Sheldon Cheney, A World History of Art.



intellectually, and artistically of a civilization which was to reach its full bloom in the thirteenth century- the Gothic age. Gothic architecture, or rather, the Gothic cathedral is the truest symbol of the Christian spirit. It is said that the cathedral is medieval thought and inspiration in stone.

The Renaissance, which began in Italy during the thirteenth and fourteenth centuries, and continued through into the nineteenth century, exercises a strong influence even in our life today.

Florentine painting, culminating in the work of Michelangelo, is highly typical of the Renaissance in its loftiest attainment. In sculpture, too, Michelangelo, with his powerful, but essentially spiritual expression through the human figure, represents the highest reach of art in the intellectual rebirth, known as the Renaissance.

This rebirth in Italy of the mind and spirit spread its influence over western Europe, influencing the art of Spain, with its apex the work of El Greco, the art of Flanders, of Germany, of England, the art of Holland, culminating in the work of Rembrandt, and the art of France.



But it was in France, where, in revolt against an enforced Italian influence, that art turned naturalistic, leading to counter-revolt upon counter-revolt, and resulting finally in the unexampled individualistic freedom and confusion in the life of the arts today.

What of contemporary art, produced in the industrial, political, scientific, religious, and social upheavals of our time? We live, it is generally agreed, in a multi-colored chaos from which it is practically impossible for the individual to escape. At first glance, our art products, to a great extent, are almost amusingly exactly what might be expected- so many representations of madness.

Some argue that the fine arts are finished; that science and the machine have crowded out the arts, and that science will provide other occupations and appreciations. Others claim that science, instead of destroying art is on the verge of making possible, for the first time in history, adequate time for production and universal leisure to enjoy- in those fields immemorially considered the highest to which the human faculties can be given, the spiritual and the aesthetic.





Gardner, the art historian says: "The artists of today are breaking ground for the future, for that great art expression which optimistic thinkers see not far away. In our life today there is abundance of vitality, initiative, and technical skill. The great need is a noble passion that will dominate life with artistic impulse. Then from this solid foundation will rise truly significant expression of the human mind and spirit."<sup>1</sup>

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1. Helen Gardner, A.M., Art Through the Ages.





## Art in Religion

Art and religion are related in three ways- in origin, in subject matter, and in the opinions of many, through inner experience.

Historically, at least, the beginnings of art and religion are so closely interwoven, that they cannot be discussed separately. The painted stick or bunch of feathers which as a fetish was utilized for its magical powers was also in some sense a work of art. The dances and pantomimes of early tribal life were attempts at the magical control of nature or nature divinities. These performances were both religious and artistic, primitive forms of ritual, primitive forms of drama. "This common emotional factor it is that makes art and ritual in their beginnings well-nigh indistinguishable."<sup>1</sup>

Again, historically speaking, the great fountain source of art has been religion. In all human history, the principal subject matter of the arts has been religious. "All the art of the human race is essentially religious art; from the Chaldean to the Egyptian, from the Mycenaean to the Greek, from the Assyrian to the pre-Buddhistic Chinese, from

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1. Jane Harrison, Art and Ritual, p. 41.



the Mexican to the Peruvian, there is no exception."<sup>1</sup>

The art riches of Europe, evidences of the beginnings of our western culture, are the Greek Temples and statues, Italian paintings, and Gothic architecture. With few exceptions, all of these incomparable treasures were created through religion.

The following statement, while setting forth an extreme view, is based upon the time when life was just life, when experience was an unclassified unit. Alessandro Della Seta says: "Art will then never arise and develop among men unless it has a foundation in religion. Art absolutely profane in origin, art born to satisfy the aesthetic taste of the spectator, art which seeks for expressiveness rather than for the material utility of its products, even if this be a spiritual utility, is inconceivable in human history, and has absolutely never existed."<sup>2</sup>

The closest relationship of art and religion, in the opinions of many writers in the field is in the consciousness of man. Von Ogden Vogt says, "To perceive beauty is to be moved by something of the same emotional course as attends on the perception of Divinity. And to create beauty is in some sense to

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1. Alessandro Della Seta, "Religion and Art."

2. Ibid., p.35



participate in the character of Divinity.

"Beauty is one of the three supreme categories of value. It follows that religion is directly concerned with beauty, for religion is the experience of the highest value. The three values are constantly interwoven in human experience. The true and the good are beautiful. The beautiful, most highly speaking, is both true and good. - - - there is a pleasure in the truth and a satisfaction in the contemplation of the good which are in some measure aesthetic feelings."<sup>1</sup>

The similarity, or perhaps, the actual unity of the aesthetic and religious feelings is in theory based upon their essential assumptions or demands in the realms of thinking, feeling, and willing. Through art and through religion, man displays his yearning towards a higher power in which all things are harmonized in an ultimate unity. The object of religious faith is always the one true power in which all discords are harmonized; all genuine art depicts the nature of any particular thing in such a way as to imply its unity with all things. "Art on its side, tacitly protests against metaphysical

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1. Von Ogden Vogt, Art and Religion.





dualism. It does so because, being the most immediate form of knowledge, it is in contact with activity, not with passivity; with interiority, not exteriority; with spirit, not with matter, and never with a double order of reality."<sup>1</sup>

In the following lines, William Temple, although discussing art, might be speaking of the religious experience: "In the presence of such transcendent Beauty, we realize the hope of mysticism. In a single impression we receive what absolutely satisfies us, and in that perfect satisfaction we ourselves are lost. Duration vanishes; the 'moment eternal' is come. The great drama proceeds; the music surges through us; we are not conscious of our own existence. We hear and see; and when all is done, we consider and bow the head."<sup>2</sup>

This attitude, however, concerning the mystical nature of the aesthetic feeling, has a tendency to develop into a denial of the world of reality- the so-called world of sense and phenomena- as in the following quotation: "As our faculties are again assembled (after aesthetic experience) we see once more that life is the great delusion and Art the

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1. Benedetto Croce, Aesthetic.

2. William Temple, Mens Creatrix.





supreme counter-agent to existence."1 "Art is the region which man has created for himself, wherein he can find scope for unexpressed powers, and yet win an absolute success, in testimony of his own reality. . . . It has but feeble contact with the more pressing problems of the 'common man'. It fits no one for dealing with the as yet unharmonized aspects of experience. Its tendency would be to seclude itself, build for itself high garden walls, and in the midst of a world small enough to be perfectly controlled, forget the ugly, the squalid, the disordered, the just causes for warfare and rebellion."2

The opposite point of view is, however, that there are no real barriers between the world of art life and the world of common life. Instead of as a means of seclusion and escape from reality, the very nature of art is seen as activity- expression, release, liberation, outgoing effort, origination. The artist himself is not a mere dreamer; he produces, and his results are called "works" of art. Even for the spectator there is a transference or a generation of energy, an increased vitality. ". . . The real artist knows that to yield to the aristocratic impulse

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1. International Studio, November, 1918,  
The Aesthetic World.

2. W. E. Hocking, Human Nature and Its Remaking.



in the aesthetic consciousness is to cut off the sources of his own art. For beauty . . . is reality offering a glimpse of the solution of its own problems of evil."<sup>1</sup> "The regulation of thought and act with the idea of making- not getting- making the most of life is called art."<sup>2</sup>

There are those who see in art and religion the identical impulse of man to transform the world in accordance with his instinctive yearning for the beauty of order. Von Ogden Vogt, himself a churchman, says: "Artists and critics of art often stand outside the definite institutions of religion. But it would astonish the ignorant church worker to be made aware of the range and passion of the search for reality and of right attitudes toward it which is revealed in the total world of music, letters, painting, building . . ."<sup>3</sup>

Perhaps the actual unity of the aesthetic and religious feelings is based more on theory than on fact. Certainly in our day art is very little devoted to setting forth a definitely religious content. But religion itself, as are all the basic interests of man, is in the throes of great change.

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1. W. E. Hocking, Human Nature and Its Remaking.
  2. Pond, The Meaning of Architecture.
  3. Von Ogden Vogt, Art and Religion.



In the age of science formal rites and practices have lost their power to stir the imagination of man toward higher conceptions of reality. Perhaps through art, through the quest of beauty in nature, the formal beauty in art, and even in the abstract beauty of science, that man will arrive at a true and unified view of himself, his world, and the ultimate reality of which he is a part. What firmer foundation could he have upon which to build his religious needs? Ideally, art and religion are one.





## Art in Philosophy

Art and aesthetics have an important place in all philosophical theories. Dewey, whose philosophy conceives of art as "experience" says that in actuality and ideality, the new and the old, objective material and personal response, the individual and the universal, surface and depth, sense and meaning, are integrated in an experience in which they are all transfigured from the significance that belongs to them when isolated in reflection. Aesthetic experience, he feels, is "pure" experience, to which the philosopher must go to understand what experience is. "The significance of art as experience is, therefore," he concludes, "incomparable for the adventure of philosophic thought."<sup>1</sup>

There are many and various philosophies of aesthetics. There have been attempts to interpret or "explain" the aesthetic experience in terms of sense, emotion, reason, or activity. However, if Dewey's theory of art as experience is accepted, other interpretations are seen as one-sided and incomplete.

One type of theory treats of art as a form of make-believe, and contrasts the work of art with the

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1. John Dewey, Art As Experience.





actuality- the suggestion being that the art product results from a dream or reverie state. The characteristic of the dream or reverie, however, is absence of control by purpose. The material of reverie becomes the subject-matter of a work of art only when it is ordered and organized, and this effect is produced only when "purpose" controls selection and development of material.

Another theory is that art is "play"- the idea being that aesthetic experience is a release and escape from the pressure of reality, or a mere release of surplus energy. But, if the activities of the artist remained mere play and merely spontaneous, if free activities were not brought against the resistance offered by actual conditions, no work of art would ever be produced.

The philosophic theory of art that is of longest standing and which is perhaps still the most deeply entrenched, is that which regards the individual as a mere channel through which objective material is conveyed. This theory conceives of art as representation, as imitation. It is based upon Aristotle's dictum that art is imitation, more correctly, upon



a misconception of that idea of Aristotle. There can be no doubt that Aristotle did not advocate "realistic" representation of the particular, for to him the universal was more real, metaphysically, than the particular. "The universal," he says, "is the kind of thing which a person of certain character would necessarily or probably do or say. And this is what poetry aims at -."

The real fault of the representation theory is that it overlooks the fact that objective material becomes the matter of art only as it is transformed by an individual person with all his characteristics of temperament, special manner of vision, and unique experience.

Other philosophic theorists have been led, through a sense of greater understanding and intelligibility resulting from the aesthetic experience, to think of art as a means of revelation of the inner nature of things that cannot be gained in any other way. Art they feel, is a mode of knowledge, superior not only to that of ordinary life, but to that of even science itself.

This theory, as do the others foregoing, take



one part of experience for the entirety. Confused scenes and objects of life are made more intelligible in aesthetic experience. This is done, not as reflection and science render things more intelligible by reduction to conceptual form, but by presenting their meanings as the matter of a clarified, coherent, and intensified experience.

Another type of theory, which began in western thought with Plato, conceives of the objective of art as a leading of us from sense and phenomena to perceptions of purely rational essences; from the beauty of art itself to an intuitive knowledge of absolute beauty. This is the theory followed by Carlyle, who said that in art- "the infinite is made to blend with the finite; to stand visible and as it were attainable there. Of this sort are all true works of art; in this we discern eternity looking through time, the Godlike rendered visible."

This type of aesthetic theory seems to be based on a fear of the senses, and is probably moralistic in origin. Sense is considered a seduction that leads away from the spiritual. Its only good is as a vehicle through which man may be brought to an intuition





of immaterial and non-sensuous essence. But the work of art is composed of material which is of necessity sensuous, wrought upon through imaginative values. Such a theory as that above seems irrelevant to actual aesthetic experience.

In contrast to the theories of the aesthetic already discussed, Dewey's theory, as noted previously, deals with art as experience- by which he means human experience in its highest possible perfection.

The connection of art and aesthetic perception with experience, in his view, does not signify a lowering of their significance and dignity. It signifies, rather, active and alert commerce with the world, and interpenetration of self and the world of objects and events; and it demonstrates a stability that is not stagnation, but is rhythmic and developing. Because experience is the fulfillment of an organism in its struggles and achievements in a world of things, it is art in germ. Even in its rudimentary forms, it contains the promise of that delightful perception which is aesthetic experience.<sup>1</sup>

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1. Based on, John Dewey, Art As Experience.





## Art In Psychology

The use of art in therapy is one of the most significant developments in modern education, and the most outstanding aspect of art in relation to psychology. The following is based upon the views of Victor D'Amico, Chairman, Committee on Art in American Education and Society:<sup>1</sup>

Mental, emotional and even physical handicaps which prevent normal functioning can be discovered and corrected through creative work. It has been found that free expressions in art become a mirror of the individual's inner life and personality to the trained eye. In this mirror the psychologist or specialist can see latent disturbances, if any exist. Art is an important instrument in the diagnosis of mental and emotional health, somewhat like the physician's stethoscope in the examination of bodily health.

For purposes of either diagnosis or rehabilitation it is essential that art work be creative and free in spirit. It should be the individual's own in choice, conception and execution. Dictated or academic methods are totally unreliable, for they

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1. Victor D'Amico, Art Therapy in Education



reveal nothing of the inner life and may aggravate mal-adjustment by increasing frustration and tension.

More important than diagnosis is the use of art for healing. The simple experience of creative expression has a healing effect. Repressions and other forms of handicap are often discharged merely by working in creative media. The person, so to speak, gets the difficulty out of his system through painting, modeling, or expressing himself in any chosen medium.

Concerning the application of art therapy in the field of education, unfortunately educators and the public distrust art therapy today, just as they did preventive medicine a generation ago. As a result progress has been negligible, although art therapy has been known and practiced in education for almost twenty years.

Forward-looking educators should not, however, ignore this responsibility longer. Art therapy applied wisely as part of an integrated program can prevent minor disturbances from developing into psychoses. This is largely the responsibility of



modern education.

An ideal method of employing art therapy in the school is for the psychologist and art teacher to work together. Because of the special art techniques required and the science involved, neither art teacher nor psychologist can encompass both fields. But the responsibility can be met effectively if each has a basic knowledge of the other's field.

There is, however, a growing interest in the therapeutic value of art on the part of art teachers, although they lack the science to make them effective collaborators of psychologists. At the same time the need for artist-specialists who can apply art therapy is growing and will continue to grow.

There is no question as to the validity of art as therapy. The problem is to find the most suitable techniques and to train efficient workers. The most immediate solution is the re-education of artists and artist-teachers to work with psychologists sympathetic to the arts. Through them art will render one of its greatest services to modern civilization.





## Art In Everyday Living

The arts seem to be gaining a stronger place than ever in our world today. An almost endless detailed list might be made of the many ways in which they color or influence our lives, sometimes by deliberate intent, sometimes through the more subtle means of the spreading of the principles of applied modern design through the medium of the theatre, the motion-picture, the many periodicals concerned with home design, interior design, fashion design; not to mention the actual articles which are purchased for everyday use. Gradually and certainly the creative arts are becoming intensified in our culture, and have already become an inseparable factor in everyday living.

Painters and sculptors are finding increasing support and encouragement, - and from industry and big business, especially. Greater amounts each year are being spent to promote and stimulate the fine arts of painting and sculpture in our contemporary world. The aim is to help artists do their very best work and in the manner they consider valid. More interest is being shown in just what





the artist can do in his own medium to contribute towards an enriched way of life for America.

Art education is finding a stronger place in our concepts of culture. Throughout the country there is more and better understanding of the educational significance of the arts. This means more flexibility in matters of techniques and the true educational and social implications of creative expression as normal healthy factors in human development. This is being more and more realized as a major force for good by those in the front ranks of our school systems everywhere.

The hand arts, or crafts, as they are sometimes referred to, are finding their place among the arts not only in the museums of fine arts but in the school curriculum as well. In recent years all good schools where art is taught have established facilities for the study of pottery as well as weaving and other crafts. More are moving that way. It is not so long ago when artists, teachers, and school people felt that they could not justify the hand arts on an educational basis. Not so today. Work in the hand arts is growing in aesthetic



merit as well as on a higher level of educational value.

This intensified interest in the arts and understanding of the arts is not noticeable only in those areas already mentioned. The general public finds the import of art understanding brought before them repeatedly. People today need to know the real meaning of function, color harmony, relation of form, and other design principles. Not only do they realize the immediate need of this knowledge to them, but they are determined to fill that need. It is vital today to know something about good architecture and design, when the cost of building is so closely involved with these factors. It helps when furnishing a home to know what to select in the way of furniture and accessories. It helps, as well, to be able to create something to supplement what has to be purchased in order to make a place livable. The enjoyment to be found in the things of daily existence is one way in which life may be enriched at little or no cost.

In the broader field of big business, it



has been found that art is a major force in all phases of such enterprise. It has given rise to the recently established profession of industrial design, a field in which there are many variations and many opportunities for the younger generation. Few businesses would dare to launch in the field of quantity production without the advice and assistance of persons who may be thought of as artists who control the appearance of the machine-made product. In this regard it is interesting to note how more and more the craftsman, the hand artist, is being used to lend his understanding and appreciation to industry. There is an ever-growing list of important artists and craftsmen who are being called into industry to provide that point of view which art may contribute to our way of living, even in an industrial world.





### Art As Individual Experience

Theories concerning the aesthetic emotion tend to follow one extreme or the other. On one side it is assumed that there is in existence, at least in some gifted persons, an emotion that is aboriginally aesthetic, and that artistic production and appreciation are the manifestations of this emotion. Such a conception is the inevitable logical counterpart of all attitudes that make art something esoteric and that relegate fine art to a realm separated by a gulf from everyday experiences. On the other hand, a reaction wholesome in intent against this view goes to the extreme of holding that there is no such thing as distinctively aesthetic emotion.

Dewey's theory of art as experience reconciles the extremities of these views. The following is based upon that part of his theory of art which pertains to art as an act of expression.<sup>1</sup>

The mere giving way to an impulsion does not constitute expression. While there is no expression unless there is urge from within outwards, the welling up must be clarified and ordered by taking into itself the values of prior experiences before it can be an

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1. John Dewey, Art As Experience, Chap. IV.





act of expression. And these values are not called into play save through objects of the environment that offer resistance to the direct discharge of emotion and impulse. Emotional discharge is a necessary but not a sufficient condition of expression.

There is no expression without excitement, without turmoil. Yet an inner agitation that is discharged at once in a laugh or cry, passes away with its utterance. To discharge is to get rid of, to dismiss; to express is to stay by, to carry forward in development, to work out to completion. A gush of tears may bring relief, a spasm of destruction may give outlet to inward rage. But where there is no administration of objective conditions, no shaping of materials in the interest of embodying the excitement, there is no expression. What is sometimes called an act of self-expression might better be termed one of self-exposure; it discloses character- or lack of character- to others. In itself, it is only a spewing forth.

"Spontaneous" or "natural" activity, transformed into a means to a consciously desired end, is the basis of true expression. Acts that were primitively spontaneous are converted into means that make human



intercourse more rich and gracious- just as a painter converts pigment into means of expressing an imaginative experience. Dance and sport are activities in which acts once performed spontaneously in separation are assembled and converted from raw, crude material into works of expressive art. Only where material is employed as media is there expression and art. Savage taboos that look to the outsider like mere prohibitions and inhibitions externally imposed may be to those who experience them media of expressing social status, dignity, and honor. Everything depends upon the way in which material is used when it operates as medium.

The connection between a medium and the act of expression is intrinsic. An act of expression always employs natural material, though it may be natural in the sense of habitual as well as in that of primitive or native. It becomes a medium when it is employed in view of its place and role, in its relations, an inclusive situation- as tones become music when ordered in a melody. The same tones might be uttered in connection with an attitude of joy, surprise, or sadness, and be natural outlets of particular feelings.



They are expressive of one of these emotions when other tones are the medium in which one of them occurs.

When excitement about subject matter goes deep, it stirs up a store of attitudes and meanings derived from prior experience. As they are aroused into activity they become conscious thoughts and emotions, emotionalized images. To be set on fire by a thought or scene is to be inspired. What is kindled must either burn itself out, turning to ashes, or must press itself out in material that changes the latter from crude metal into a refined product. Many a person is unhappy, tortured within, because he has at command no art of expressive action. What under happier conditions might be used to convert objective material into material of an intense and clear experience, seethes within in unruly turmoil which finally dies down after, perhaps, a painful inner disruption.

Materials undergoing combustion because of intimate contacts and mutually exercised resistances constitute inspiration. On the side of the self, elements that issue from prior experience are





stirred into action in fresh desires, impulses and images. These proceed from the subconscious, not cold or in shapes that are identified with particulars of the past, not in chunks and lumps, but fused in the fire of internal commotion. They do not seem to come from the self, because they issue from a self not consciously known. Hence, by a just myth, the inspiration is attributed to a god, or to the muse. The inspiration, however, is initial. In itself, at the outset, it is still inchoate. Inflamed inner material must find objective fuel upon which to feed. Through the interaction of the fuel with material already afire the refined and formed product comes into being. The act of expression is not something which supervenes upon an inspiration already complete. It is the carrying forward to completion of an inspiration by means of the objective material of perception and imagery.

Because emotion is essential to that act of expression which produces a work of art, it is easy for inaccurate analysis to misconceive its mode of operation and conclude that the work of art has emotion for its significant content.





In the development of an expressive act, the emotion operates like a magnet drawing to itself appropriate material; appropriate because it has an experienced emotional affinity for the state of mind already moving. Selection and organization of material are at once a function and a test of the quality of the emotion experienced. Emotion must operate. But it works to effect continuity of movement, singleness of effect amid variety. It is selective of material and directive of its order and arrangement. But it is not what is expressed. Without emotion, there may be craftsmanship, but not art; it may be present and be intense, but if it is directly manifested the result is also not art.

What most of us lack in order to be artists is not the inceptive emotion, nor yet merely technical skill in execution. It is capacity to work a vague idea and emotion over into terms of some definite medium. Were expression but a kind of decalcomania, or a conjuring of a rabbit out of the place where it lies hid, artistic expression would be a comparatively simple matter. But between conception and bringing to birth there lies a long period of



gestation. During this period the inner material of emotion and idea is as much transformed through acting and being acted upon by objective material as the latter undergoes modification when it becomes a medium of expression.

It is through this transformation that the original emotion becomes aesthetic in nature. In formal definition, emotion is aesthetic when it adheres to an object formed by an expressive act, in the sense in which the act of expression has been defined.

What is true of the nature of expression as it relates to the producer of a work of art, may be referred also to the perceiver. A work of art is actually, not just potentially, a work of art only when it lives in some individualized experience. As a work of art, it is recreated every time it is aesthetically experienced. It is absurd to ask what an artist "really" meant by his product. If he could be articulate, he would say "I meant just that, and that means whatever you or any one can honestly, that is in virtue of your own vital experience, get out of it."



## CHAPTER III

### ART AND THE CHILD

#### The Psychological Aspects

#### Of Child Art

From the point of view of psychology, the study of children's drawing is of especial interest. It is felt that an uninterrupted series of a child's spontaneous drawings offers a valuable psychographic representation of the growth of the child's mind during the period when it is developing freely and naturally, without compulsory training or instruction. A wide parallelism is shown to exist between the child's drawing and its speech, its formation of concepts and its thinking.

The child begins its drawing with a meaningless scribble, described as a free drawing of lines having no representative or decorative purpose. However, even in the very early drawing of children, there has been found a significant and regulated development. This development is traced, on the one hand, in a progressive ability to draw, and an increasing mastery of line and form; and on the other hand, in the expression of the gradual unfolding of the child's mental and emotional growth. For, to the child, drawing is a







means of expression, alive and satisfying, however incomplete and meaningless the products may appear to adult eyes.

An attempt has been made to clarify this scribbling tendency with regard to its meaning as drawing, and from the psychological point of view.

While it is true that the child begins to scribble because it sees adults and other children drawing or writing, it must not be considered impossible that children who come into possession of the necessary materials would begin to draw on their own initiative. In addition to the instinct of imitation, other influencing factors might supposedly be present, such as an inherited aptitude for graphical expression, and inborn tendencies in the brain, muscles, and mental constitution. Although the instinct of imitation alone is sufficient to explain the child's commencing to draw, it does not explain the interest and persistence with which the child continues its drawing for months and years without urging or request.

In scribbling, the child feels pleasure in seeing and feeling the movements of the hand, and in



observing the lines appearing on the paper, in the same way as children, from the middle of the first year, take pleasure in watching, touching, and handling objects. Then too, it is a means of fulfilling the child's desire for occupation, its natural drive towards movement and action.

The first wavy scribbling practice of the child has been described as the fundamental form of all drawing, the primitive cell from which all graphic art grows. The second circular scribbling attempts show a higher stage of development, for the child, in order to be able to produce circular forms, has to make more conscious hand movement. When the graphic movements connected with this type of drawing have been mastered, the child begins to produce variously-formed scribbings, such as zig-zag lines, angles, crosses, straight lines, and many other simple lines and forms. Since this type of drawing requires shorter, more differentiated, and better adapted movements, it reveals the development of the child's mind toward a greater capacity for understanding, more numerous mental pictures, better memory, greater combination of will-impulses, more



practiced and orderly arrangement of imagination and movement, and more flexible motor mechanism. From the point of view of drawing, it means that the child is acquiring a store of elementary lines and forms, which are brought into use in the representative stage of drawing, later on.

Between the periods of scribbling and formalized drawing, there is a transition period during which the child shows a tendency to consciously repeat certain formations. To these groups of lines or forms he later begins to ascribe a name or a meaning. One authority on the subject is quoted as follows: "Mental progress towards intelligible drawing may, like that from babbling to intelligible speech, take place in two somewhat distinct ways, either namely, by the child discovering a known form in its own lines and being thereby stimulated to repeat them, or by its having learned the practice of making pictures by watching others, and then attempting one day to do the same itself. These matters deserve a greater interest than they have hitherto found, for they are examples of the few earliest discoveries made by the child in its mental life, and can easily





be followed objectively."<sup>1</sup>

The period of formalized drawing follows the transitional stage, but it has been noted in most studies of child drawing that there is a noticeable amount of reversal to previous types of drawing throughout the several stages of development. The child's first formalized drawing is usually a representation of the human figure, although there have been reported beginnings with animals or objects. The first so-called "human formula" of the child is very primitive, and only grasped with great uncertainty. The first drawings of human beings made by a child usually consist of structures having only heads and legs, and these are very gradually made more complete. Other formalized representations are developed and with most children follow a certain line of succession: animals, flowers, trees, houses; later, trains, automobiles, and so on.

The free drawing of children before the school age is almost entirely from memory, and for the most part, it remains so during the early years at school. Children do not look at the things that they wish to represent, but draw them from their mental pictures

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1. Helga Eng, The Psychology of Children's Drawings.





of them. Even when asked to draw from a model, they show very little, if any, influence through the direct observance, but will unhesitatingly follow their memory pictures of the objects in question. They draw from the store of formalized representations which they have developed through repetition and practice. Naturalistic drawing, except in the case of a child with unusual artistic gifts, demands greater maturity and talent than formalized drawing from memory. A rule often quoted in this connection is: "Children draw what they know, not what they see." A variation of this rule states, however, that children draw neither merely what they see, nor only what they know, but also the expression of their own feelings and strivings.

An outstanding characteristic of child drawing in the formalized stage is that of automatism. While this factor of child drawing is considered by some to be a degenerative process, by others it is considered a basic necessity to every new advance in form and expression. It is felt that the constant repetition and practice of formalized representations lead to new progressions; that it is a fundamental process



which upholds and supports the whole artistic development of the child.

Other quite noticeable characteristics of children's drawing are the lack of proper orientation, incorrect perspective and proportions, and lack of movement, color, and ornamentation.

Recent studies present as the reason for the improper orientation in children's drawings, faulty comprehension of space. The chief cause of spatial displacement must no doubt be sought in the fact that the associations between individual spatial forms and surrounding space, or, as it has been otherwise expressed, the structural formation of the perceptual world, are less firmly practiced in the case of children than in the case of adults.

The lack of perspective is one of the most outstanding characteristics of child drawing. Perspective representation requires a capacity for abstraction and complex naturalistic synthesis which is not to be found in younger children. Experimental investigations have shown that, in the matter of abstraction and manifold synthesis, children are generally but little developed up to fourteen years of age.



In children's drawings a striking want of correct proportions is noticeable. The most important reason for this characteristic is to be found, perhaps, in the child's undeveloped capacity for synthesis; they cannot, when busy drawing the separate details of a drawing, keep in mind a concept of the drawing as a whole. This want of a sense of proportion has been pointed out as a common characteristic of children's art, primitive art, and degenerate art.

Perhaps the weakest point in child drawing is the representation of movement and action. The child's attempts to express posture and gesture appear gradually, but development in this respect is slow and difficult. When they finally become aware of motion they continually observe it in their surroundings, and take great care to reproduce it correctly.

With respect to color, children have a tendency to cling to the primitive manner of line drawing with filled-in color. Outlines are filled with strong color without reference to the actual appearance of the object.

Another feature lacking in child art is







ornamentation, that is, genuine, self-invented ornament. Some authorities, though, find in the very earliest scribblings of children, a tendency toward this type of art. Fundamentally, they feel, nothing more is necessary at the beginning than a direction of interest and play pleasure to the products of this activity, in order to stimulate the child towards the accomplishment of ornamental drawing.



## Child Art In Relation To Individual Development

From the foregoing brief study of the psychological side of child drawing, it would seem that all normal children have an inherent desire to do creative work and to be interested in created things. Due to environment, experiences and opportunities, some pupils show more ability to create and appreciate than do others. Given materials to work with, and careful and enthusiastic guidance, each child will experience joy in the free expression of his personality which is the basis of modern art instruction. The results may not always appear to be either beautiful or useful, measured by adult standards, but it must be conceded that each time a child has been given the opportunity to express his ideas and feelings in line, mass, and color, he has not only gained in acquiring skill in manipulation, but also in art appreciation.

At the basis of the modern approach to child art and art instruction is the concept that even the smallest child has a personality of his own and sees and feels according to his age, perception, and



environment. Herbert Read, the well-known English art critic has written, "It is the nature of the child to express directly his own individuality, the individuality of a seeing and feeling being but not the originality of a thinking and inventing being . . . The faults of the old methods of teaching art were due to this false bias. The child was called upon to use faculties of observation and analysis quite foreign to the preadolescent stage of mental development."

The modern approach to child art is revealed in the children's pictures. There are, it is true, pictures of "still life"- but they are objects chosen by the children themselves. There is an abundance of paintings of scenes from street life, family groups, portraits. The child is free to draw and paint what he wishes.

Another fundamental principle in the modern concept of art instruction is that all children are artists, that is to say, that all children possess in some degree the creative impulse. Only by giving the child complete freedom of self-expression will he develop his imaginative powers to their fullest





extent.

Children are imitative creatures and are quick to acquire the characteristics of their teachers. The progressive teacher of art aims at effacing his or her self as a painter in order that the child might create something that is the outcome of his own personality rather than a reproduction of the teacher's traits, style, likes, and dislikes. That does not preclude showing a child how to compose a picture, helping him to acquire a sense of pattern, to observe the effects of light and shade. Neither does it preclude, as the child progresses, appreciation and understanding of the work of the great masters.

Through self-expression, through creating with both minds and hands, through use of tools and materials, through the fashioning of objects of clay or wood, through weaving, cutting, pasting, painting a picture of that in which his interests are centered for the time being, the child gains a wider knowledge of the world about him and a greater appreciation of art. In recent years it has been found that health and peace of mind are sometimes acquired and





maintained through this kind of self-expression with materials.

Naturally, young people must be trained to develop a certain amount of skill in handling materials, but of equal importance to the individual is a knowledge of the accepted standards by which man has measured beauty. These standards are called design principles. They constitute a sort of measuring rod by which a child can judge or evaluate his own work and that of his classmates. He finds satisfaction in knowing that there is a fundamental reason for his liking or disliking certain objects or pictures.

Just as the pre-school child shows a pattern of development in his drawing and painting in accordance with his mental growth, the school child too, conforms more or less to a pattern of behavior and development through the various grade levels of the elementary school. These established stages of development serve as a guidepost for the gradual presentation of the technical aspects of art instruction, always, however, with allowances made for individual differences and varying rates of development.

The first grade child is imaginative and trusting,



manipulative and free in his work. With all his interests centered in one topic for a time and given many kinds of art materials to work with, the first grade child just naturally creates and constructs. He experiences joy, and develops through being allowed to follow his own choice, to be free. It is probably as necessary to a child to be given opportunity to feel the influence of art fully, to manage materials and to be manipulative as to be given healthful food and attractive environment. It is to be expected that the first grade child's work will be crude. But of greatest importance is his trusting attitude, his confident reliance in the complete understanding of his creations by those adults closest to him, his parents and his teacher.

The second grade child is active, and seemingly busy about something all the time. He is impressionable too, almost any agency producing a material effect- a story, a picture, an auto ride. Any unit in the course of study, produces a vivid impression which he wants to "act out" immediately with art materials. This same characteristic of being impressionable may lead to the first genuine feeling



for form. His feeling for form is expressed in different ways, and with the greatest variety of materials. And he expresses the contour of objects now with real feeling.

The third grade child is probably somewhat less creative than the second grade child. He desires, however, to make his creations more real or concrete. Children in this grade frequently exercise their own wills, without guidance, consequently they are more independent in their activities.

In his drawing and painting, the child of this grade wishes the color to be realistic as well as the contour, and he now enjoys learning about color values. He often expresses confidence and satisfaction in being able to balance the objects in a picture. Being able to use art principles appeals to his new-found power, that feeling of being more independent, and he is now more practical in many ways. No matter what he creates, he now either starts with a practical use in mind or finds one after he has worked a while.

The fourth grade child is able to make comparisons. He begins to perceive and to understand the







harmonious relation of forms- to have a sense of proportion. He likes to depict persons and scenes as they are, with great attention to detail. Imagination seems much less prevalent than at the preceding grade levels. Self-consciousness becomes increasingly evident, and boys and girls of this age are quite aware of themselves in their art expression, and are conscious of any trace of skill their handicraft or that of their classmates may show.

A sense of proportion seems to develop suddenly in the fourth grade child, whereas, up to this stage it has been unnecessary to call attention to proportion. In figure drawing the child may need to be guided carefully in understanding proportion, for he is self-conscious about his errors, and extremely sensitive about his work.

When the fifth grade level is reached, many pupils become easily discouraged. This is partly due to the fact that they wish to be more accurate and are critical of their own work. Taste has now become more discriminative. Design principles which the children have learned now become more meaningful to them and help them to overcome more of their



difficulties. The discriminative characteristic should be encouraged and as much time as possible set aside for evaluation of class work.

The sixth grade child, having experienced the joy of handling many different kinds of materials and the acquisition of skill to a limited degree during the art periods, and having absorbed design principles in the five preceding grades, has become more confident in his art expression. Because of his desire to conform more closely to standards, he has also become more critical than ever before and is generally less imaginative. He is correspondingly more sensitive to difficulties as problems which require skill and perseverance arise.



## The Social Aspects of Child Art

The social effects of child art are not only immediate to the actual class-room activities, but are also far-reaching and cumulative.

In comparison with other class-room activities, the naturally freer and more socially normal atmosphere of the art class promotes growth in many desirable social traits. Among them may be mentioned the following: being careful with the property of others, accepting responsibility for one's part in putting away materials, using tools so that one will not harm oneself or others, offering and accepting helpful suggestions, sharing tools and materials with others, finishing anything one starts, asking permission before using others' belongings, feeling satisfied only with work that represents one's best efforts, working without depending on others, finding worthwhile activity to occupy free times, accepting a fair share of group responsibility, keeping neat and clean in person and in work, and responding alertly to directions.

Basically, the aim of art education is to train in the ability to fit easily into that part of the





universe which is our home, in order that life may be less brutal and more worth living. For living consists as much in employing our leisure properly as in acquiring leisure to employ. Few children are ever going to be either singers, writers, or painters, but it is for all of them that singers, writers, and painters produce their works.

The art teacher has the task of bringing home to his pupils the values of life. He is charged with quickening into a flame that spark of wonder which is the beginning of all aesthetic enjoyment. If he succeeds in his task, he has given his pupils something infinitely precious, the deeper understanding and love of their world.

The person who has never constructed a design can have but the faintest idea of what design is. He lacks that direct contact with an object which experience alone can give. To him a picture is an illustration and little more; a Gothic cathedral is a high and much dilapidated building; a piece of Rhodian pottery is just decorated earthenware. He has no notion of the intrinsic values which are part of these things; he is shut off from that as





by a wall.

But the end of courses in art is not merely to orient a visitor in museums. The great mass of humanity is so far removed from museums that to insist on providing such a guide would be futile. The aim of courses in art is of much wider import than that. The beautiful is obviously not confined within buildings; it lies at our feet when we go abroad in the country, crying out to us to be appreciated; it is at our sides among our fellow men. When taste is so developed that the race becomes unhappy in the presence of ugliness and stupidity, it may be that museums will disappear. We may reach the point when the simplest objects of daily use have that beauty which they attained in old brass and pewter and in the household objects of Japan. Beautiful things, though more difficult to conceive than ugly ones, are no more difficult to manufacture; and there is hope that beautiful things will be manufactured when the demand for them makes itself felt.

While the teaching of art should aim at the strengthening of the sense of beauty, there are certain other interests which must not be



overlooked; these are an interest in order and the habit of using the imagination. Order and design is the basis of science as well as of art and if a child acquires simply an understanding of it, he has acquired the foundations of a balanced life. Probably no one who has been drilled in design will be content with chaos and discord. If he can be made acutely aware when in contact with them, he will have gone a long way toward eliminating them. If there has been developed in him an imagination which is quick to see beneath the surface of things, he may actually have gone as far as is necessary. A teacher can produce dissatisfaction with evil, even if he cannot compel the attainment of the good.

The school art cannot hope to achieve everything. It can bring genuine joy and pride of achievement to the pupil even though highly finished results cannot be expected nor particularly sought. To open up the road to beauty and understanding of one great phase of life, to encourage joy in creation, is the true function of the art teacher.



# CHAPTER IV

## THE ART PROGRAM IN THE ELEMENTARY SCHOOL

### The Nature Of The Program

Art as a school subject is an organized body of curriculum experience dealing with the meeting of human needs through the transformation of materials, by means of the concrete expression of individual thoughts and feelings, to the end that life itself shall be richer and more satisfying.

In pursuing the subject the pupil acquires control over materials attaining thereby facility of expression, and he also grows in ability to appreciate art. Gradually he comes to assume desirable social habits and attitudes that are the result of his sharing in the appreciative and creative experiences of others.

The educational values to be ascribed to art in the school are for the most part those concerned with individual growth in control over the environment, of interests and of understandings, of feelings, of sensitiveness to and appreciation of art in all its forms. These are the values that make for improvement in work habits of the individual, in the selections of things that he makes, and in the care that he takes of objects





generally, as well as in the uses that he makes of his leisure.

The approach to art should be from the standpoint of the social group as well as from that of the individual, and the experiences engaged in should not only help him to be a greater source of satisfaction to himself, but they should also help to make him a better member of the community in which he lives. The principles of design should be applied directly to the problems of everyday living in a democracy in which art must be made to function as a way of life productive of mental and emotional security. Thus, the information and the activities involved should not be restricted to a narrow field of subject matter.

Art education should provide for the common art needs of all the children, including those with little or no special aptitude in art, as well as the most gifted. Such a program cannot afford to be one-sided but must provide experiences of many kinds.

Materials used as mediums of expression in art should be those that most encourage thinking and inventiveness, and they should be usable by the child



in order that he may be able to make from them worthwhile products without experiencing muscle or eye strain or other hazard to health or safety. They should be appropriate to the child's stage of growth, in relation to his physical and mental development and also to his previous experience in handling materials.

The aims then of art education in the elementary school may be stated thus: (1)- to develop in all boys and girls sensitiveness to and appreciation of the various art products in daily use; (2)- to acquaint them with useful information relating to art in its relation to curriculum subjects and to life outside of school; (3)- to furnish for them an outlet for the creative and aesthetic impulses in the form of appropriate activities; (4)- to assist them to develop socially desirable attitudes and to set up desirable ideals.



### The General Objectives

1. Development of a social organization where children learn to respect the rights of others to work together, and to understand democratic ideals and to work toward attaining them.
2. Increased art knowledge gained through creative activities.
3. Amplification and clarification of ideas gained through classroom experience.
4. Increased ability in the use of tools and materials.
5. Growth in needed hand skills.
6. Increased muscular control in the use of mediums.
7. Growth in safe handling of tools.
8. Growth in responsibility for the care and economical use of materials.
9. Growth in the development of critical judgment of their own work and the work of others.
10. Growth in appreciation of workmanship.
11. Growth in the development of qualities of leadership.
12. Increased knowledge of how and where to get help in solving problems.





### The Specific Objectives

1. The pupil should acquire general information and gain a knowledge of:
  - a- The changes made in materials to meet human needs
  - b- The development of tools and processes (art mediums)
  - c- The constant adaptation of materials, tools, and processes to meet changing conditions
  - d- The principles of design that apply in creative activity
  - e- The masters of art, including the so-called crafts
  - f- Related geography, history, and the other school subjects
2. The pupil should grow in his appreciation of:
  - a- The need for constant improvement in art processes to meet the changing needs of man
  - b- The artistry and skill possessed by designers, craftsmen, and artists
  - c- The aesthetic and economic qualities inherent in raw materials and in all mediums of expression
  - d- The aesthetic and economic qualities inherent in products of the arts, fine and industrial
  - e- The value of tools and industrial processes in modern life
  - f- The dignity of productive labor
  - g- The value of information regarding occupations as a background for wise choice of a career
  - h- Recognized masterpieces of artists and craftsmen
  - i- The possibilities and limitations of the machine as an art medium
3. The pupil in forming products should gradually assume control over materials and attain facility of expression by:
  - a- Manipulating a variety of tools and materials
  - b- Planning and executing projects





- c- Working and sharing as a productive member of a group
  - d- Recording his experiences through putting into concrete form his individual ideas and feelings
  - e- Creating products to meet his own life needs, vicarious as well as actual
  - f- Exercising the creative impulse for recreational ends
  - g- Freely expressing himself within the bounds of safety
4. The pupil should acquire desirable individual and social attitudes which render him increasingly capable of controlling himself through:
- a- Regard for cooperation among the members of a group, democracy
  - b- Thoughtfulness toward others
  - c- Concern for safety practices
  - d- Consideration for workers in all fields of activity
  - e- Respect for property
  - f- Regard for school subject matter
  - g- Respect for materials, exercising care and economy
  - h- Ambition to succeed in art and crafts work



## Art In An Integrated Program

Art and History: History is no longer concerned with politics alone; there is an increasing emphasis on cultural history. Historians and educators recognize that progress is represented by an accumulation and transmission of culture, and that the record of any group or groups must include its cultural as well as political history. Thus the teacher of history is a teacher of the history of culture- art, music, literature, science and philosophy, as well as the history of politics.

Art and history are closely associated. Art is a part of the record of cultural history. It is a way of making history graphic. It is a means of creative expression in history. In summary, art is essential to history, and history to art.

Art and English: Due to the similar elements in both fields, a close correlation may be obtained between art and English, both in literature and composition. Every opportunity should be utilized to impress the children with the fact that there are identical principles in each of the two fields. English, as well as art, has its dominance and subordination of character;



its rhythm and balance in sentences; and its action and color in words; the two subjects are unavoidably related.

Teaching the design principles of dominance, balance, unity, should be incidental wherever a need for them is felt. Color symbolism and color harmony may be taught as an integral part of an integrated art and English activity. The literary experience of a dominant mood may be carried over into an art experience expressing the same dominant mood.

Art and Music: The correlative study of art and music may be considered of great importance, since both have their roots firmly imbedded in measurement, form, accent, and balance, and yet at the same time act as a stimulant upon the mind by arousing the emotions.

The idea of variation, accent, repetition, and continuity in music may be related to the idea of line, spacing, movement, repetition, and accent in design. The creative achievements resulting from the integration of art and music justify the psychological principle that rhythm is inherent and can be translated joyously and unconsciously to the basic principles of design.





Art and Physical Education: Physical activity resulting in a significant form is art; its characteristic element, movement or rhythm, is the essence of all good art. Physical education with its varied activities in the gymnasium, on the playing field, or sidewalk is outstandingly rich in content and experiences that offer stimulation for the art class.

Art is a creative process, so also is play. Both are free and active pursuits that belong to the amateur as well as the expert. When the paths of art education and physical education run side by side or actually come together, there is an additional opportunity for appreciation of the beauty that enriches each.

Art and Health: In art, the human figure or themes of human interest constitute the most appealing subject matter to many students. This is why portraiture, figure study and group compositions rank high in their preference. This being so, the study of the human body can be motivated by art, and the study of art motivated by health education.

Art serves as a release to the child. After a certain age he gets a growing sense of independence and



a desire to be a self-sustaining individual. While he wishes to conform to a group pattern, he also wants to stand out from it through some particular ability or acquired skill. Those with native ability have this desire satisfied through the arts, but those who have special interests in other fields can derive at least some satisfaction from art used as an avocation or hobby. A reserved, peculiar student or one of an unhealthy personality may sometimes find an emotional outlet in art. He may release his feelings by working on compositions that express loneliness or despair. These examples are common in the work or behavior of normal children, but they may also occasionally provide a clue to some hidden difficulty.

Art and Other Subjects: Other subjects in the curriculum frequently present an opportunity of correlation with the art program. Art should be made to function as an important integrating agent in the curriculum; through art learning may be greatly facilitated; as the culmination of the school curriculum, art may be expected to serve to some extent as a measuring device for the effectiveness of teaching.



## Procedures And Activities

The materials, tools, procedures and types of activities that may be successfully used throughout the elementary grades are almost limitless in their variety, and the resulting informational and creative values are proportionate to the variety and scope of the work presented. Bearing in mind that the principles of general design and their practical application at all opportune phases of the work, the following list of arts and crafts activities is by no means complete:

- Drawing- in various mediums, and including  
simple representation, figure drawing,  
landscape, still life
- Painting- in transparent and opaque water  
color, oil, ink, dye
- Wood Carving
- Marionette Making
- Linoleum Block Making and Printing
- Clay Modeling
- Stenciling
- Batik
- Weaving

A balanced unit of teaching in art is normally made up of two clearly conceived parts- information experience and activity experience. The information experience is both general and technical in order to assure a broad, cultural background. The general information is closely related to the art interests



around which the unit is organized. The technical information has to do with art mediums and with aesthetic considerations. The activity experience is both directed and creative, in order to assure consistent pupil growth in the manipulative phases of the subject. The directed activity is for the purpose of developing the skills used in creative expression.





## CHAPTER V

### SUMMARY AND CONCLUSIONS

#### Summary

From the prehistoric periods and through all of history, art has had a very important part in the life of man. It is from art relics that many civilizations have been theoretically reconstructed and studied. So necessary a part did art play in many ancient civilizations that in some cases it might be said that their art was their civilization.

The beginnings of art and religion are inextricably interwoven. Some authorities identify the aesthetic and the religious feelings as one and the same emotion. In any case most authorities in both fields do not deny that in their basic urges and ultimate aims these two important interests of man are extremely similar.

In philosophy, the highest realm of the human mind, art and the aesthetic emotion have always had a conspicuous place. While the tendency in the past has been to separate the ideals of the aesthetic from the everyday world of events, modern philosophy is attempting to show that the highly vital and imaginative qualities previously associated only with



the so-called fine arts may be brought into the everyday world to enrich the experience of living.

Psychology has always taken note of art and the aesthetic- their motivations and effects. But the most significant development along this line has been in the use of art in therapy. In the diagnosis and treatment of mental and emotional disturbances, art is rendering a great service to modern civilization. Applied to the field of general education, especially as a preventive to counteract the tensions and confusions of our mechanized world, art will undoubtedly give its greatest service of all in the promotion of free and healthful individual personality development.

Gradually and certainly the creative arts are becoming intensified in our culture, and have already become an inseparable factor in everyday living. In the fine arts, in education, in industry and big business, in the countless details of the modern world, art is making an ever-growing and valuable contribution to our civilization.

It is in the realm of individual expression, or in the individual enjoyment of its products that art



makes one of its most valuable contributions to man. John Dewey feels that if any experience may be termed "pure" it is the aesthetic experience. To create or to re-create as a spectator requires the mental fusing of many facets of awareness, of which few of us are capable to any great extent. Such a development cannot be forced wholesale upon society. It must be through individual development that we will be led to a higher appreciation of the essential values of living.

. . . . .

Art is an influence in our lives from our very earliest years. A wide parallelism has been shown to exist between the free spontaneous drawing of the young child and its speech, its formation of concepts, and its thinking. The psychology of child art is an important and growing study with broad implications and a wide field of possible application.

Considering the cold stilted "drawing lessons" of a generation ago, art education has made enormous strides, but to a great extent only in the more advanced cultural areas. Art education today is in a dynamic and experimental stage. It presents a





wide field for study and application in relation to individual and social development, especially with regard to children of the highly impressionable and expressive years of the elementary grades.

. . . . .

The most advanced plans of art applied to general education, see it as an important part of the curriculum, an integrating factor for other subjects of study, with ample provision made for the inherent values of free expression, but with only a suggestion, so far, of the therapeutic and preventive possibilities of creative art work.

Considering its rapid advance, art education may perhaps lead the way to a new way of teaching, which will be in fact, and not merely in theory, an aid towards the highest and most complete form of individual self-realization.



### Conclusions

There can be no doubt of the historic and current importance of art in the life of man, nor of the necessity of art's place in the field of general education.

Merely cultural courses in art appreciation do not take advantage of the basic values of creative expression. The technical training of a few with obvious talent is not within the aims or the means of general education. Art education should be for all, with special consideration of individual differences and ample provision for group activities. The most recent theories and plans should be studied and applied, but with wide margin allowed for experimental methods. The best field for the awakening of creative expression is in the elementary school, where art education should universally begin.



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